
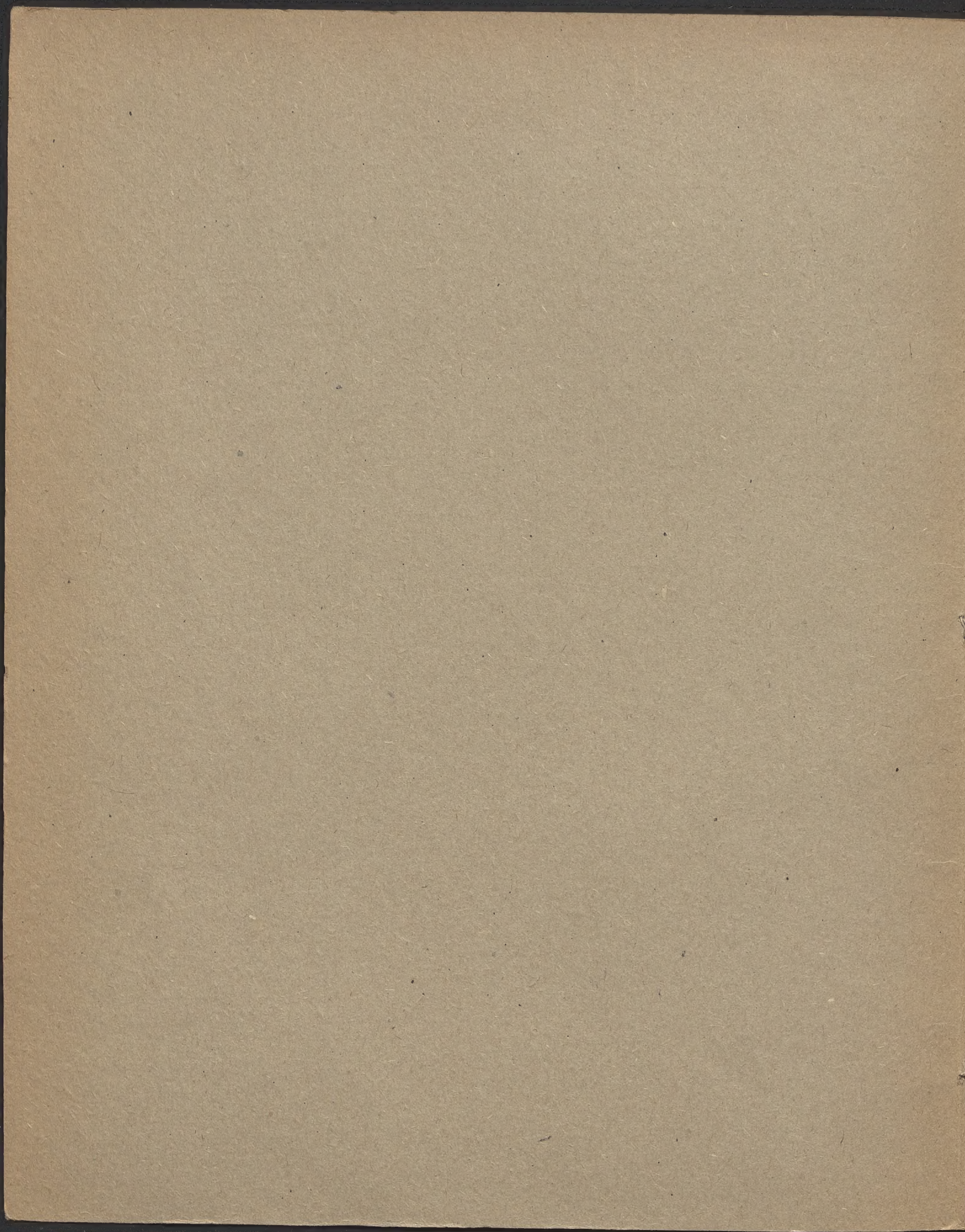
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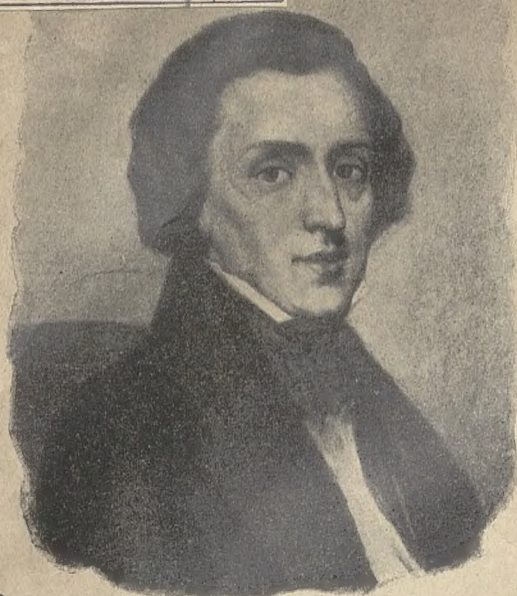




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FRÉDÉRIC

CHOPIN

OEUVRES DE PIANO

Edition de JEAN KLECZYŃSKI

REVUE ET CORRIGÉE D'APRÈS LES PREMIÈRES AUTORITÉS PÉDAGOGIQUES  
ET ARTISTIQUES

PAR RODOLPHE STROBL

de Mm. H. et L. 1973

## Vol. I. Valses.

Complet n. 1 20

1. Grande valse brillante op. 18. Es-dur	— 40
2. Valse brillante op. 34. 1. As-dur	— 45
3. " " " " 2. A-moll	— 35
4. " " " " 3. F-dur	— 30
5. Valse op. 42. As-dur	— 40
6. " " " " 1. Des-dur	— 25
7. " " " " 2. Cis-moll	— 30
8. " " " " 3. As-dur	— 30
9. " " " " 1. F-moll. Oeuv. posth.	— 25
10. " " " " 2. H-moll	— 30
11. " " " " 1. Ges-dur	— 25
12. " " " " 2. F-moll	— 25
13. " " " " 3. Des-dur	— 15
14. Valse E-moll. Oeuv. posthume	— 30
15. " E-dur	— 25

## Vol. II. Ballades et Impromptus.

Complet n. 1 20

## Ballades:

1. Ballade op. 23. G-moll	— 55
2. " op. 38. F-dur	— 45
3. " op. 47. As-dur	— 45
4. " op. 52. F-moll	— 60

## Impromptus:

1. Impromptu op. 29. As-dur	— 30
2. " op. 36. Fis-dur	— 30
3. " op. 51. Ges-dur	— 35
4. Fantaisie-Impromptu op. 66. Cis-moll. Oeuv. posthume	— 40

## Vol. III. Polonaises.

Complet n. 1 80

1. Introduction et Polonaise brillante op. 3. C-dur.	— 55
2. Grande Polonaise op. 22. Es-dur	— 90
3. Polonaise op. 26. 1. Cis-moll	— 30
4. " " " " 2. Es-moll	— 45
5. " " " " 1. A-dur	— 30
6. " " " " 2. C-moll	— 30
7. " " " " op. 44. Fis-moll	— 60
8. " " " " op. 53. As-dur	— 50
9. Polonaise-Fantaisie op. 61. As-dur	— 55
10. Polonaise op. 71. 1. D-moll. Oeuv. posth.	— 40
11. " " " " 2. B-dur	— 40
12. " " " " 3. F-moll	— 40
13. " " " " Gis-moll. Oeuv. posthume	— 25
14. " " " " Ges-dur	— 45
15. " " " " B-moll	— 30

## Vol. IV. Études.

Complet n. 1 50

1. Étude op. 10. 1. C-dur	— 30
2. " " " " 2. A-moll	— 25
3. " " " " 3. E-dur	— 25
4. " " " " 4. Cis-moll	— 30
5. " " " " 5. Ges-dur	— 30
6. " " " " 6. Es-moll	— 25
7. " " " " 7. C-dur	— 25
8. " " " " 8. F-dur	— 30
9. " " " " 9. F-moll	— 25
10. " " " " 10. As-dur	— 25
11. " " " " 11. Es-dur	— 25
12. " " " " 12. C-moll	— 30
13. " " " " op. 25. 1. As-dur	— 30
14. " " " " " 2. F-moll	— 25
15. " " " " " 3. F-dur	— 30
16. " " " " " 4. A-moll	— 25
17. " " " " " 5. E-moll	— 30
18. " " " " " 6. Gis-moll	— 30
19. " " " " " 7. Cis-moll	— 25
20. " " " " " 8. Des-dur	— 15
21. " " " " " 9. Ges-dur	— 15
22. " " " " " 10. H-moll	— 30
23. " " " " " 11. A-moll	— 40
24. " " " " " 12. C-moll	— 35
25. Étude F-moll	— 25
26. " As-dur	— 15
27. " Des-dur	— 25

## Vol. V. Mazourkas.

Complet n. 2 —

1. Mazourka op. 6. 1. Fis-moll	— 15
2. " " " " 2. Cis-moll	— 15
3. " " " " 3. E-dur	— 25
4. " " " " 4. Es-moll	— 15
5. " " " " op. 7. 1. B-dur	— 15
6. " " " " " 2. A-moll	— 15
7. " " " " " 3. F-moll	— 25
8. " " " " " 4. As-dur	— 15
9. " " " " " 5. C-dur	— 15
10. " " " " op. 17. 1. B-dur	— 15
11. " " " " " 2. E-moll	— 15
12. " " " " " 3. As-dur	— 15
13. " " " " " 4. A-moll	— 25
14. " " " " op. 24. 1. G-moll	— 15
15. " " " " " 2. C-dur	— 25
16. " " " " " 3. As-dur	— 15
17. " " " " " 4. B-moll	— 30
18. " " " " op. 30. 1. C-moll	— 15
19. " " " " " 2. H-moll	— 15
20. " " " " " 3. Des-dur	— 25
21. " " " " " 4. Cis-moll	— 30
22. " " " " op. 33. 1. Gis-moll	— 15
23. " " " " " 2. D-dur	— 30
24. " " " " " 3. C-dur	— 15
25. " " " " " 4. H-moll	— 30
26. " " " " op. 41. 1. Cis-moll	— 30
27. " " " " " 2. E-moll	— 15
28. " " " " " 3. H-dur	— 15
29. " " " " " 4. As-dur	— 15
30. " " " " op. 50. 1. G-dur	— 25
31. " " " " " 2. As-dur	— 15
32. " " " " " 3. Cis-moll	— 25
33. " " " " op. 56. 1. H-dur	— 30
34. " " " " " 2. C-dur	— 15
35. " " " " " 3. C-moll	— 30
36. " " " " op. 59. 1. A-moll	— 30
37. " " " " " 2. As-dur	— 25
38. " " " " " 3. Fis-moll	— 30
39. " " " " op. 63. 1. H-dur	— 25
40. " " " " " 2. F-moll	— 15
41. " " " " " 3. Cis-moll	— 25
42. " " " " op. 67. 1. G-dur. Oeuv. Posth.	— 15
43. " " " " " 2. G-moll	— 15
44. " " " " " 3. C-dur	— 15
45. " " " " " 4. A-moll	— 15
46. " " " " op. 68. 1. C-dur	— 15
47. " " " " " 2. A-moll	— 15
48. " " " " " 3. F-dur	— 15
49. " " " " " 4. F-moll	— 15
50. " " " " A-moll. Oeuv. Posthume	— 25
51. " " " " A-moll	— 30
52. " " " " B-dur	— 15
53. " " " " D-dur	— 25
54. " " " " C-dur	— 25
55. " " " " G-dur	— 15

## Vol. VI. Nocturnes.

Complet n. 1 —

1. Nocturne op. 9. 1. B-moll	— 25
2. " " " " 2. Es-dur	— 15
3. " " " " 3. H-dur	— 30
4. " " " " op. 15. 1. F-dur	— 25
5. " " " " " 2. Fis-dur	— 25
6. " " " " " 3. G-moll	— 25
7. " " " " op. 27. 1. Cis-moll	— 30
8. " " " " " 2. Des-dur	— 30
9. " " " " op. 32. 1. H-dur	— 25
10. " " " " " 2. As-dur	— 30
11. " " " " op. 37. 1. G-moll	— 25
12. " " " " " 2. G-dur	— 30
13. " " " " op. 45. 1. C-moll	— 30
14. " " " " " 2. Fis-moll	— 30
15. " " " " op. 55. 1. F-moll	— 30
16. " " " " " 2. Es-dur	— 25
17. " " " " op. 62. 1. H-dur	— 30
18. " " " " " 2. E-dur	— 30
19. " " " " op. 72. 1. E-moll. Oeuv. posth.	— 25

## Vol. VII. Préludes et Scherzos.

Complet n. 1 50

## Préludes:

1. Prélude op. 28. 1. C-dur	— 15
2. " " " " 2. A-moll	— 15
3. " " " " 3. G-dur	— 15
4. " " " " 4. E-moll	— 15
5. " " " " 5. D-dur	— 15
6. " " " " 6. H-moll	— 15
7. " " " " 7. A-dur. 20. C-moll.	— 15
8. " " " " 8. Fis-moll	— 25
9. " " " " 9. E-dur	— 15
10. " " " " 10. Cis-moll	— 15
11. " " " " 11. H-dur	— 15
12. " " " " 12. Gis-moll	— 15
13. " " " " 13. Fis-dur	— 15
14. " " " " 14. Es-moll	— 25
15. " " " " 15. Des-dur	— 25
16. " " " " 16. B-moll	— 25
17. " " " " 17. As-dur	— 25
18. " " " " 18. F-moll	— 15
19. " " " " 19. Es-dur	— 15
20. " " " " 20. C-moll. 7. A-dur	— 15
21. " " " " 21. B-dur	— 15
22. " " " " 22. G-moll	— 15
23. " " " " 23. F-dur	— 15
24. " " " " 24. D-moll	— 25
25. " " " " op. 45. Cis-moll	— 30
Vol. VII. Préludes	n. — 75

## Scherzos:

1. Scherzo op. 20. H-moll	— 70
2. " " " " 31. B-moll	— 80
3. " " " " 39. Cis-moll	— 60
4. " " " " 54. E-dur	— 75

## Vol. VIII. Sonates et Concerts.

Complet n. 2 40

## Sonates:

1. Sonate op. 4. C-moll. Oeuv. posth.	— 1 15
2. " " " " 35. B-moll	— 90
2a. Marche funèbre op. 35 bis.	— 25
3. Sonate op. 58. H-moll	— 1 20

## Concerts:

1. Concert op. 11. E-moll	— 2 —
2. " " " " 21. F-moll	— 1 45
3. Allegro de Concert op. 46. A-dur	— 75

## Vol. IX. Fantaisies, Variations et Rondeaux.

Complet n. 2 40

## Fantaisies:

1. Grande Fantaisie op. 13. A-dur	— 75
2. Fantaisie op. 49. F-moll	— 70

## Variations:

1. Variations (La ci darem la mano) op. 2. B-dur	— 1 —
2. Variations brillantes op. 12. B-dur	— 50
3. Variations sur un air allemand. E-dur. Oeuv. posthume	— 40

## Rondeaux:

1. Rondeau op. 1. C-moll	— 45
2. Rondeau à la Mazourka op. 5. F-dur	— 55
3. Krakowiak. Grand Rondeau de Concert op. 14. F-dur	— 90
4. Rondeau op. 18. Es-dur	— 75
5. " " " " 73. C-dur (pour deux Pianos). Oeuv. Posthume	— 1 05

## Vol. X. Oeuvres diverses.

Complet n. 1 —

1. Bolero op. 19. C-dur	— 50
2. Tarentelle op. 43. As-dur	— 40
3. Berceuse op. 57. Des-dur	— 39
4. Barcarolle op. 60. Fis-dur	— 45
5. Marche funèbre op. 72. 2. C-moll. Oeuv. Posthume	— 25
6. Trois Ecossaises op. 72. 3. D-dur; op. 72. 4. G-dur; op. 72. 5. Des-dur. Oeuv. Posthume	— 25

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III Mus-

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# Impromptu.

Nº 2.

Fr. Chopin, Op. 36..

Andantino.

*p* *dim.*

Red. \*

Red. \*

Red. \*

Red. \*

G. 354 W.

Lit. C. WITANOWSKI Oboźna 9



D 1974 nr 147



[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score includes fingerings (1-5) and articulation marks (accents and asterisks) for both the melody and the piano parts. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#). The time signature is 3/4. The piece is marked with a piano (p) dynamic. The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, with some triplet markings (e.g., "3" above a group of notes). The Bass staff provides a harmonic accompaniment with chords and single notes, including triplet markings (e.g., "3" below a group of notes). The score concludes with a double bar line and a decorative floral ornament.

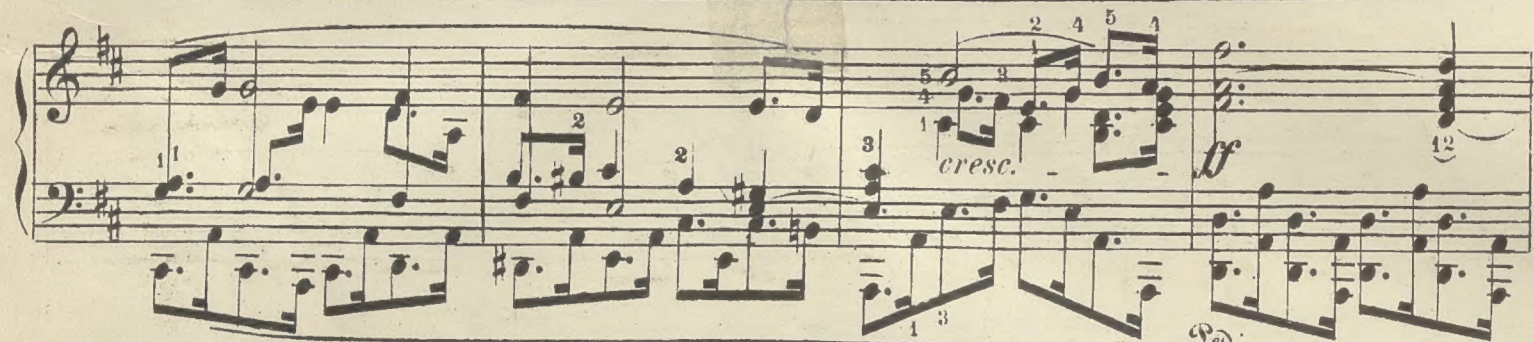
Handwritten musical score for a piece titled "Lied" (Song). The score is written on two staves, with the upper staff for the vocal melody and the lower staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a piano introduction marked "Pec." (Piano). The vocal melody is written in a soprano or alto clef, and the piano accompaniment is in a bass clef. The lyrics "Lied" are written below the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.



albi. Jao



First system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic and *sostenuto* marking. Bass staff has a *f* dynamic. Fingering numbers are present above and below notes.



Second system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *f* dynamic. Fingering numbers are present above and below notes.



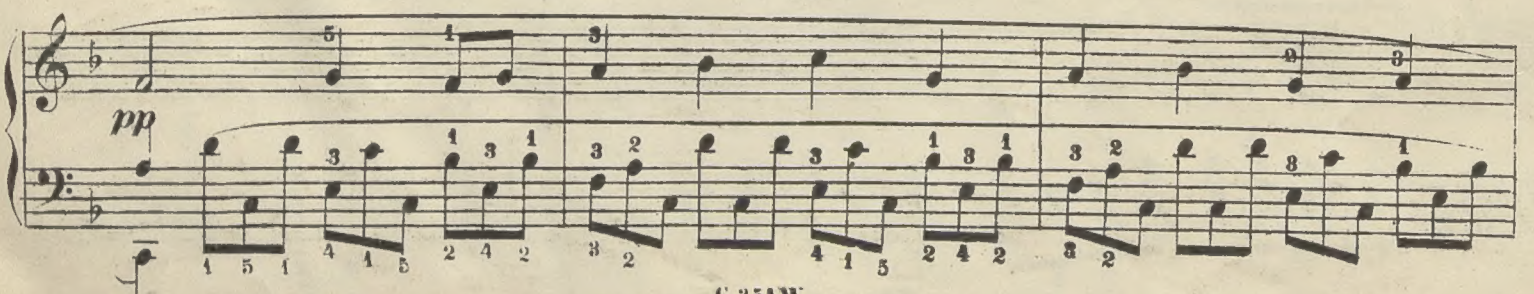
Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has a *f* dynamic. Fingering numbers are present above and below notes.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has a *f* dynamic. Fingering numbers are present above and below notes.

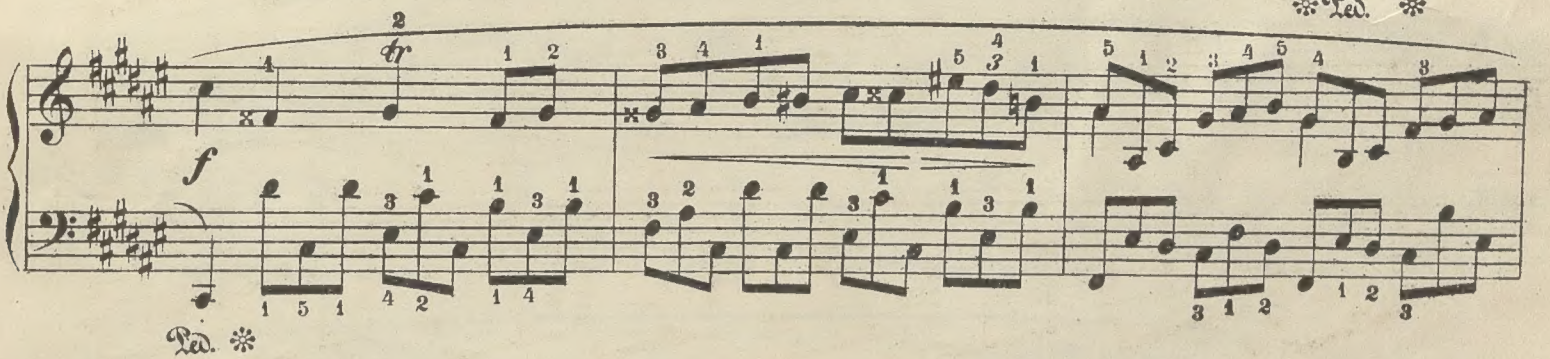
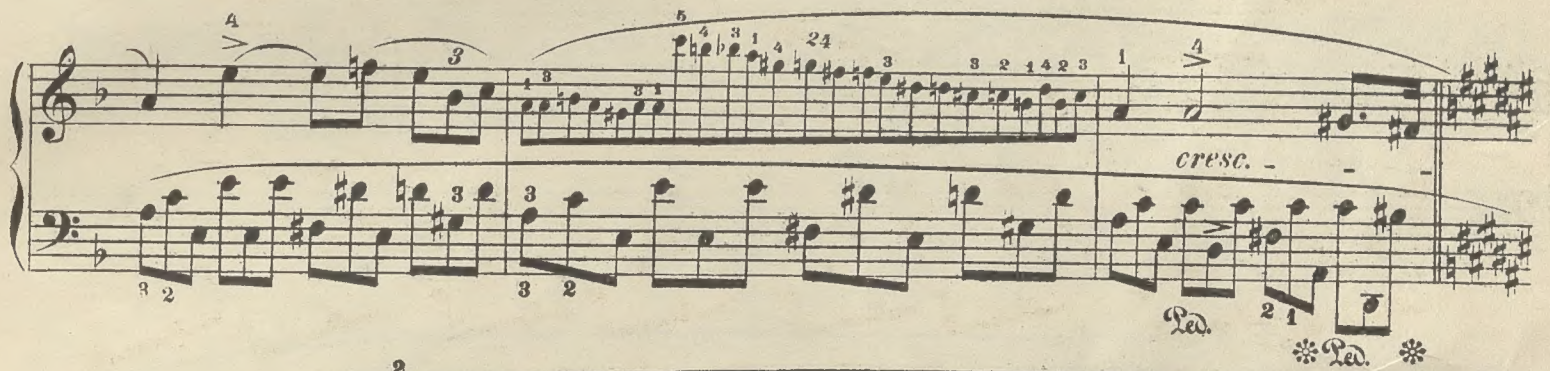
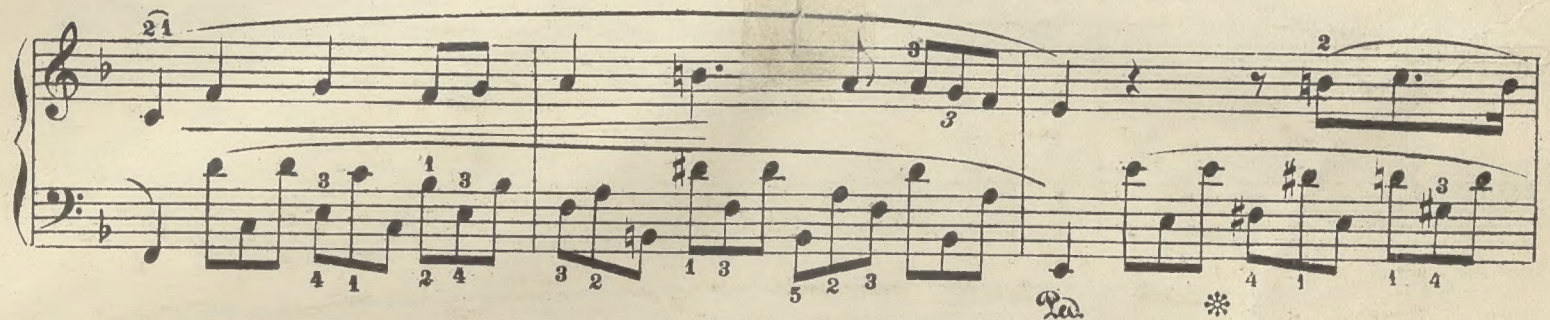


Fifth system of musical notation. Treble and bass staves. Treble staff has a *rallent.* marking. Bass staff has a *dim.* marking. Fingering numbers are present above and below notes.



Sixth system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic. Bass staff has a *pp* dynamic. Fingering numbers are present above and below notes.







*leggiere*

First system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. Bass staff contains a simpler accompaniment. Fingering numbers (1-5) are present above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the complex melodic line. Bass staff has a few notes. A *cresc.* (crescendo) marking is in the bass staff. Fingering numbers are present.

Third system of musical notation. Treble and bass staves. Treble staff continues the complex melodic line. Bass staff has a few notes. A *dim.* (diminuendo) marking is in the bass staff. Fingering numbers are present.

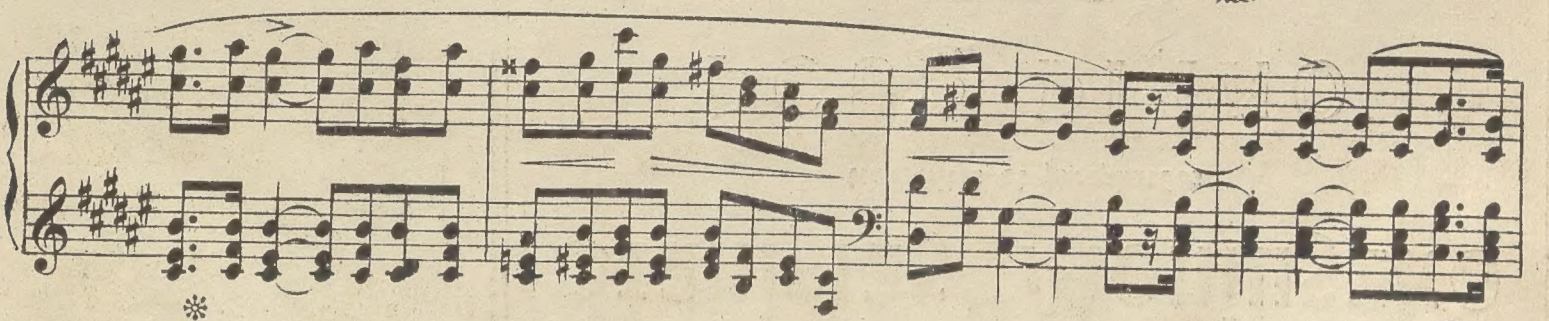
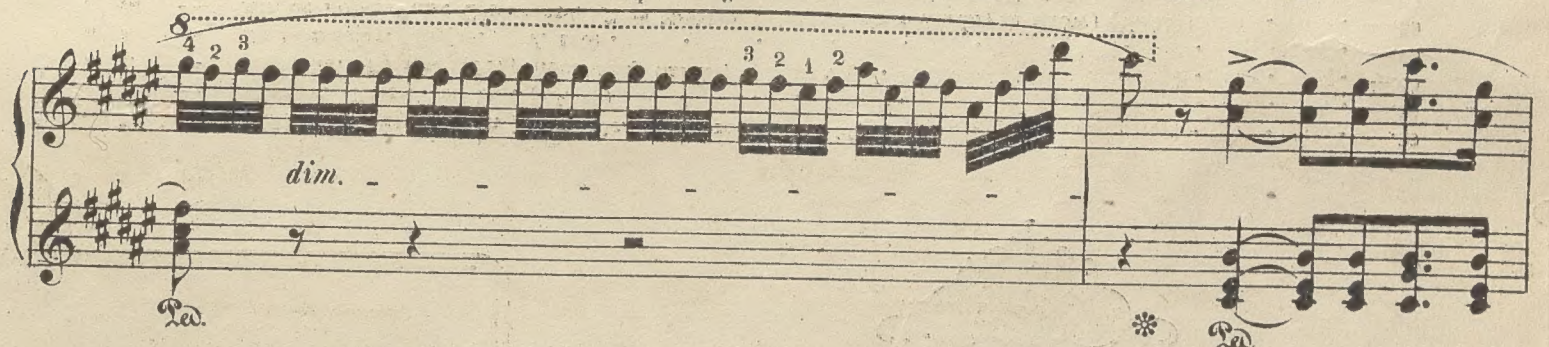
Fourth system of musical notation. Treble and bass staves. Treble staff continues the complex melodic line. Bass staff has a few notes. A *p* (piano) marking is in the bass staff. Fingering numbers are present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the complex melodic line. Bass staff has a few notes. Fingering numbers are present.

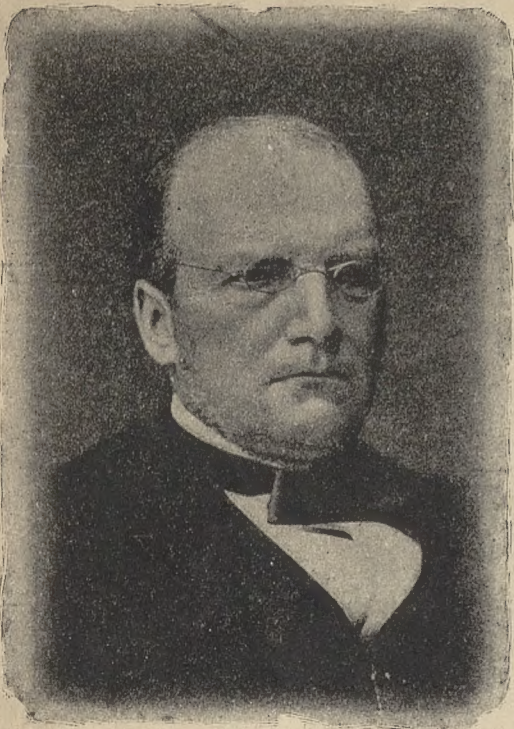
Sixth system of musical notation. Treble and bass staves. Treble staff continues the complex melodic line. Bass staff has a few notes. Fingering numbers are present.

Variante:  
(éd Troupenas)









# Mélodies Polonaises DE Stanislas Moniuszko

transcrites et paraphasées

## POUR PIANO



N° 1.	WOLFF BERNH.	L'aurore et la jeune fille. Dwie zorze. (IV. 89)	—50
" 2.	—	Mignon. Znaszli ten kraj. (IV. 90)	—50
" 3.	—	Doumka. Dumka. (Przychodź miły dzień już biały). (IV. 102)	—40
" 4.	—	Le Ménétrier. Grajek. (IV. 103)	—40
" 4a	—	Air de l'opéra „La Comtesse”. Arya Hrabiny. (Zbudzić się z uludnych snów) (V. 127)	—50
" 4b	—	Air de l'opéra „Halka”. Arya z Halki. (Gdyby rannem słonkiem). (V. 128)	—60
" 5.	PACHULSKI H.	Mia Madre. O Matko moja.	—40
" 6.	WESTH EUG.	Op. 2. L'Alouette. Skowronek. (V. 101.)	—40
" 7.	CRAMER A.	Cracovienne. Krakowiak. (Poleć pieśni z miasta). (I. 83)	—30
" 8.	BIERNACKI MICH.	Doumka D-moll. Dumka. (Nie śpię, nie jem). (IV. 120)	—40
" 9.	—	La fille menaçante. Groźna dziewczyna. (IV. 120)	—40
" 9.	—	Mia Madre. O Matko moja. (V. 104)	—40
" 9.	—	Zosia (z Dziadów). (V. 104)	—40
" 10.	—	Doumka de l'opéra „Le Batelier”. Dumka Zosi z „Flisa”. (V. 105)	—50
" 10.	—	Le Chanteur loin du pays. Śpiewak w obcej stronie. (V. 105)	—50
" 11.	DIETRICH M.	Op. 50. Cantilène militaire et Air de congé.	—60
" 12.	—	51. Duettino et mélodie du Quatuor	—60
" 13.	—	52. Le Carillon. Arya z kurantem.	—60
" 14.	—	64. Chant du soir. Pleśń wieczorna. (IV. 8)	—50
" 15.	—	68. La Fileuse. Prząśniczka. Le poison d'or. Złota rybka. (IV. 9)	—50
" 16.	KANIA EM.	Op. 36. Choeur de Brahmines de l'opéra „Paria”.	—75
" 17.	—	20. Bronia i Dzidzi. Romance et Scherzo.	—60
" 18.	NOWAKOWSKI J.	Op. 59. „Szmerze strumyk pod jaworem”	—60
" 19.	—	52. „Szumią jodły na gór szczycie”. Romance de l'opéra „Halka”	—70
" 20.	KRÜGER W.	Op. 123. Le Cosaque. Kozak.	—60
" 21.	MONCZYŃSKI R.	La Fileuse. Prząśniczka. Le Rossig i. Słowiczek. (J. Czeczota)	—40
" 22.	ADAMOWSKI WINC.	Cracovienne. Krakowiaczek. (We i szczęśliwy). (IV. 142.)	—50
" 23.	WOLFF BERNH.	Le Cosaque. Kozak. (IV. 186)	—50
" 24.	—	L'Étoile. Gwiazdka. (IV. 187)	—50
" 25.	—	Une Fleur. Kwiatek. Oh, mon cœur. Serce moje. (IV. 188)	—50

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